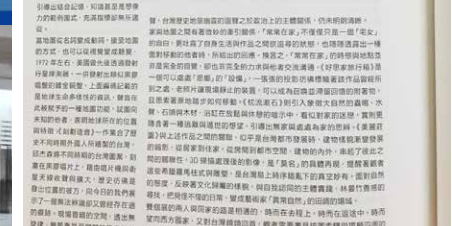




莫珊嵐

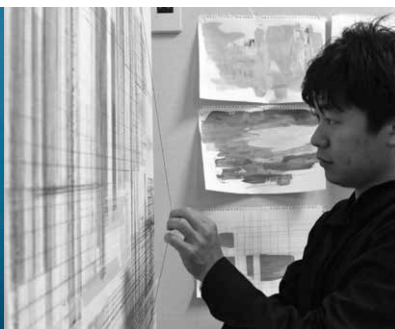
影像、量體與模擬空間

2017年教育部台灣獎學金獲選人、法國藝術家莫珊嵐 (Margot Guillemot)，9月中旬有章藝術博物館國際展覽廳舉辦個展「Samples」，研究數位影像科技及數位美學對當代創作的影響。莫珊嵐將來自台灣考察的紀錄影像，以墨水白描、鉛筆素描及輸出的方式再現，她欲探討在日常生活經驗中，經由攝影及數位錄影方式留存影像，逐漸成為記憶的替代品，並以慢速觀止的速度倍數成長。在莫珊嵐的作品中，她假想圖像有著超越其平面空間的「模擬量體」，並透過立體裝置手法，拓展出平面影像的空間感；如以 PVC 輸出組成的作品《外骨骼》，以帆布輸出及木頭組成的裝置作品《阿班兜尼摩尼》等。平面素描、速寫作品《試圖畫出|桃園》、《試圖畫出|萬華》及《映射|茶具》，以碎裂的影像塊面拼湊畫面，成果細緻，頗像太極拼貼手法也成功地帶出具有跳躍感的日常剪影。呂學寧，台北



C&G ART GROUP 森嵐工作方圖

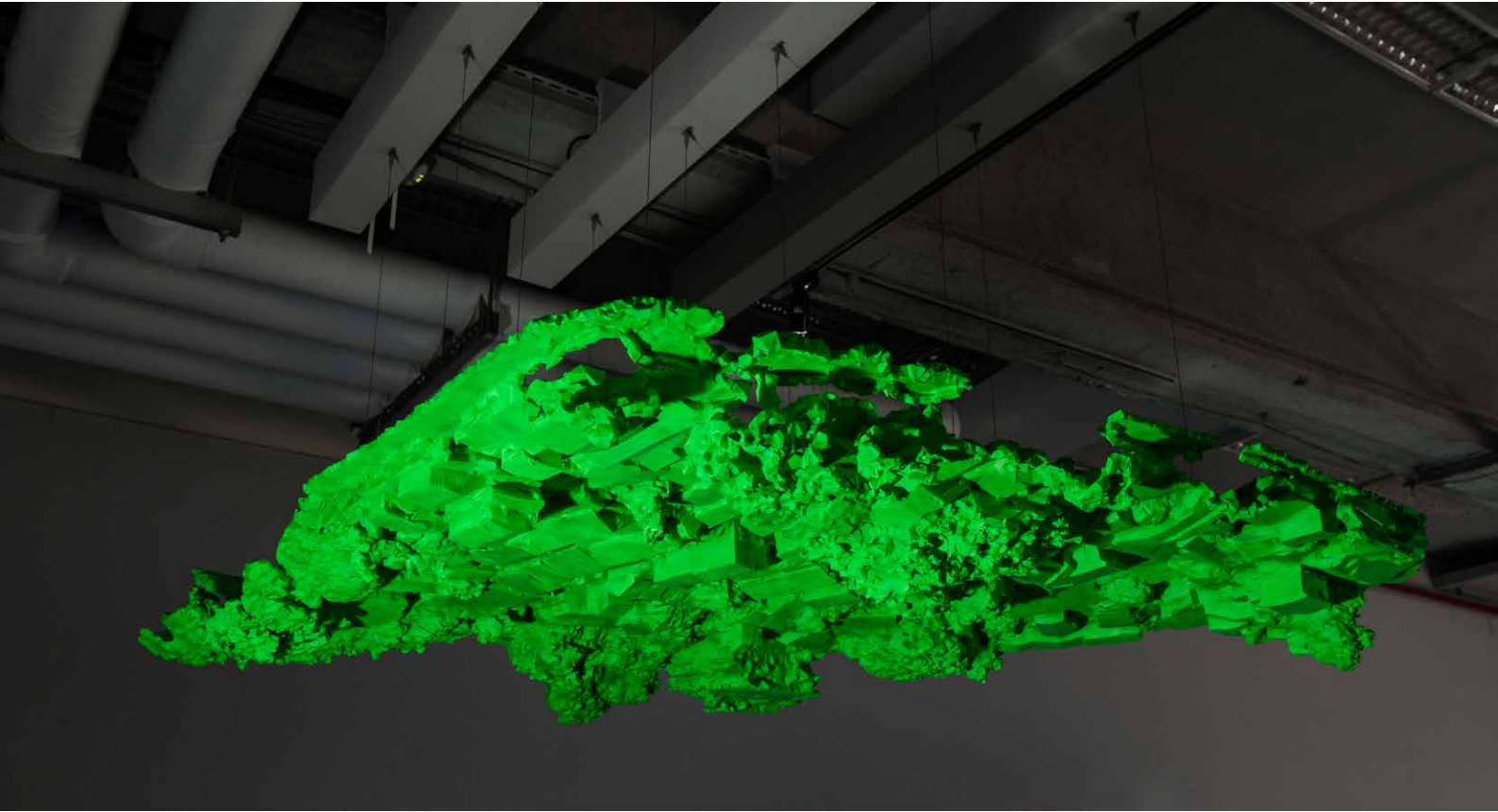
PORTFOLIO



Bonjour! M. Cheng Zhong-cun

日安！陳中村先生

2018



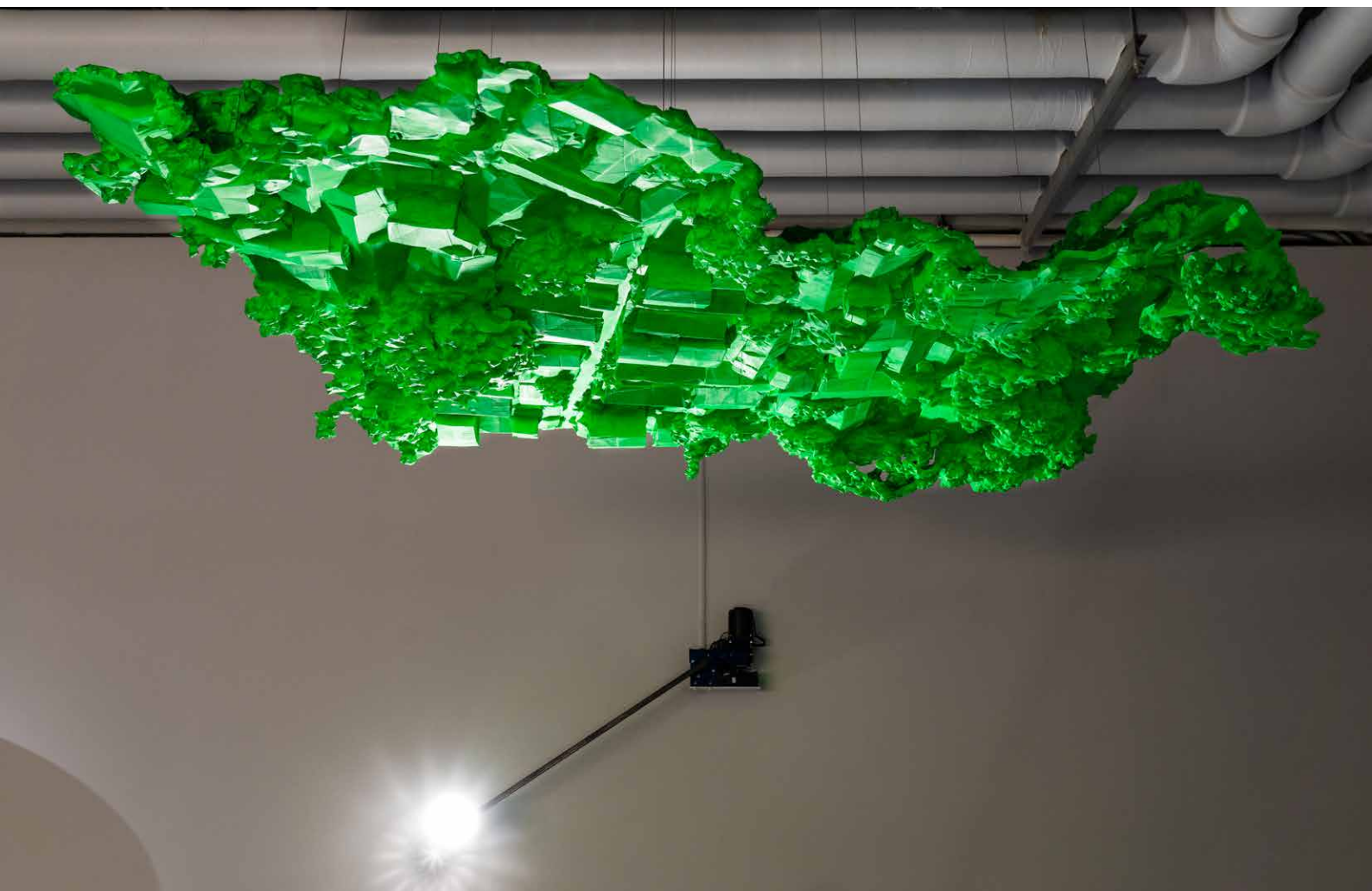
3D列印 | 動力電光裝置 208x199x39公分

3D prints, lamp, motor, 208x199x35 cm

https://youtu.be/R_2HL4SCd-U

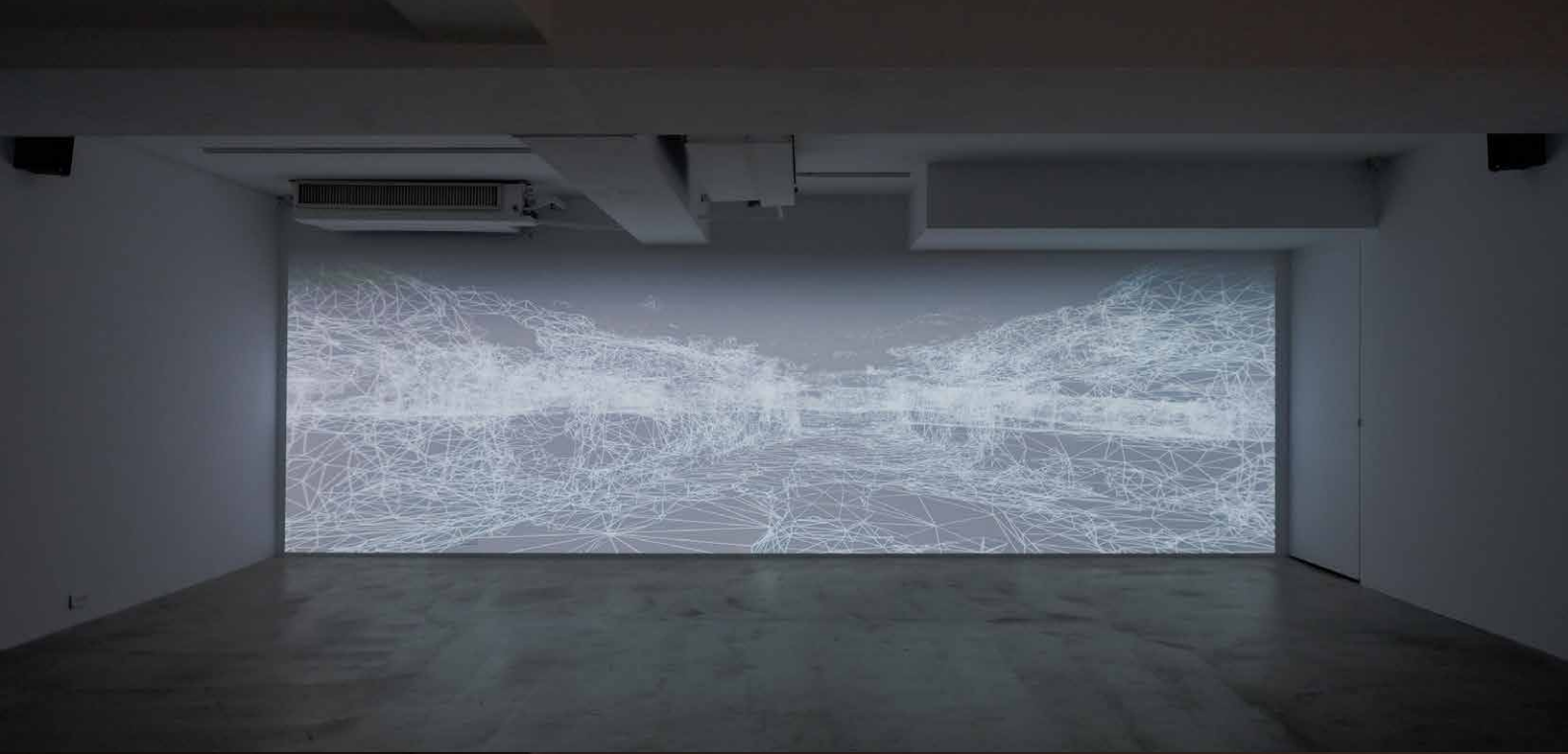
數位影像的再製與重現，建構了一個顛倒的眷村懸浮在空中，像極了一個平行世界的地景或雲端世界。影像保存了記憶，外的空想幾近與演繹並假設他的虛幻的存有。如同數位運算科技，呈現了扭曲，斷裂的村落，生活與他的關係是斷裂，拆分的，時間也停止流動。先進科技如何能重製保存這每天都在變化的「無幾生命體」。

Digital imagery doubled with reconstruction and reproduction technologies generated an up-side-down village floating in the air, appearing like the landscape of a parallel world or a village in the clouds. Image calls for the memories it implies: the idea is almost utopian; we are left to deduce and assume its illusory existence. Likewise, digital technologies displayed a distorted and fractured village where its relationship with life is divided and broken, where time stopped flowing. The works discusses how advanced technologies can recreate and preserve the inorganic life that changes every day.





This work emphasizes the fracture that the modern man created with its environment and reflect on the existence of real life-like world constructed digitally. Historical research is combined with digital technologies to explore the relationship between the cultural landscape and the collective memory in artistic creation. The interactive relationship between the audience and the work is also one of the main axes of this experiment: the audience will unconsciously enter the «set» and inadvertently become part of the creation.



莫珊嵐

Mr. Sun, Mr. Mc Arthur, Ms. Lin
孫先生，阿瑟先生，林小姐
2019



不鏽鋼、壓克力板（孫先生 168x40x59cm 阿瑟先生 179x58x50cm 林小姐 163x64x57cm）
Stainless steel, engraved acrylic (Mr. Sun 168x40x59cm Mr. Mc Arthur 179x58x50cm Ms. Lin 163x64x57cm)

本系列作品討論的不僅是外在實存的風景，延伸到紀念物與肖像等意象的圖騰符號的延續，如何跳躍數位而存在台灣每個人的心中。以孫先生（孫逸仙）為例，雖然孫逸仙只來過臺灣三次（短暫停留），其建國也與臺灣人毫無關係，但他的肖像卻存在臺灣的各個角落，彷彿是個活生生的人一般，或許是內化後的景致，在淺意識中我們真實的認為他的存在是足以影響臺灣的現實社會。

展品製作過程，用數以孫逸仙網路圖像拼湊出「擬人化」的紀念碑，看似真實，卻又是形象化後的雕塑品，同時外表以「數位版畫」在切割過後刻印在壓克力板上。此作品同時存在著影像與立體雕塑物的真實存有問題。

This series of works discusses the totem symbolism of monuments and portraits. How to digitally materialize what exists in the hearts or the mind of everyone in Taiwan. Take Mr. Sun (Sun Yat-sen) as an example. Sun Yat-sen has only been to Taiwan three times (short stay) and the country he founded had nothing to do with Taiwan, but his portraits exist in all corners of Taiwan.

During the production process of the exhibits, the «Anthropomorphic» monuments were assembled with the images of three figures of history found online.



莫珊嵐

An attempt at exhausting an unknown place | Taoyuan
途境 | 桃園
2014-2017



墨，273x270 cm（一張21x29,7cm 共70張）
Ink on paper, 273x270 cm, 70 sheets, 21x29,7cm each

《途徑》系列作品自2014年發展至今已進入第三系列，第一系列發表於法國蒙彼利埃當代藝術中心，第二系列《途徑—桃園》曾於國立臺灣美術館、桃園众藝術空間展出。創作理念源自於Google街景所帶來的新人類地景閱讀方法，從發光的螢幕上呈現的是移動性的空間碎片，當我們在電腦前觀看地景時，人的「移動」被滑鼠取代，同時也具有了時間性的移動，此移動觀點與時間的推移，像極了漫畫的翻閱過程，經歷了整個編排好的圖像書（Google劇本），而次創作系列所採用的「地理圖」彷彿建構了我們觀看的視窗，並推移了時間的進程。

Begun in 2014, the Attempts at exhausting a place series questions how we read the cityscape through Google Street-View. As we sit in front of the computer, a fragmented space is revealed by the light of the screen while the sliding of the mouse replaces our own movement. In the work, the movement of time reappears - similarly as time passes when reading a comic - through the arrangement of the script prepared by Google drawn into the map used in this series. The map appears as open windows to simulate the movement, as well in time as in space.



莫珊嵐

An attempt at exhausting an unknown place | Civic Bd.

途境 | 市民大道

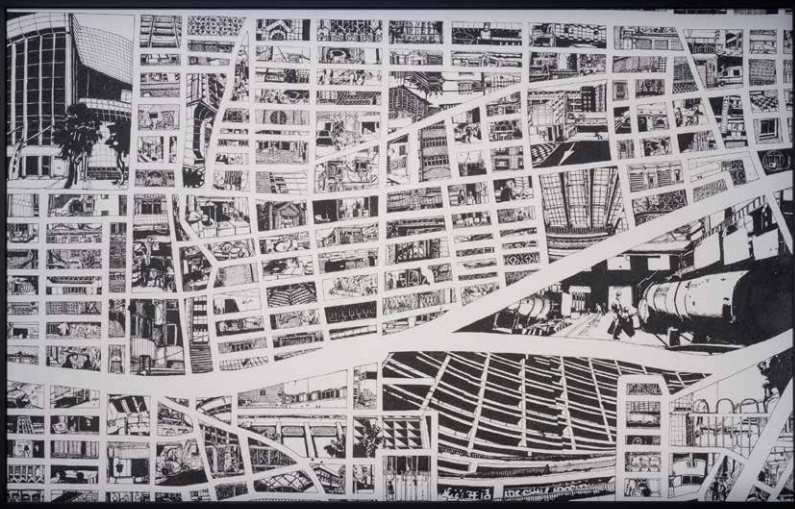
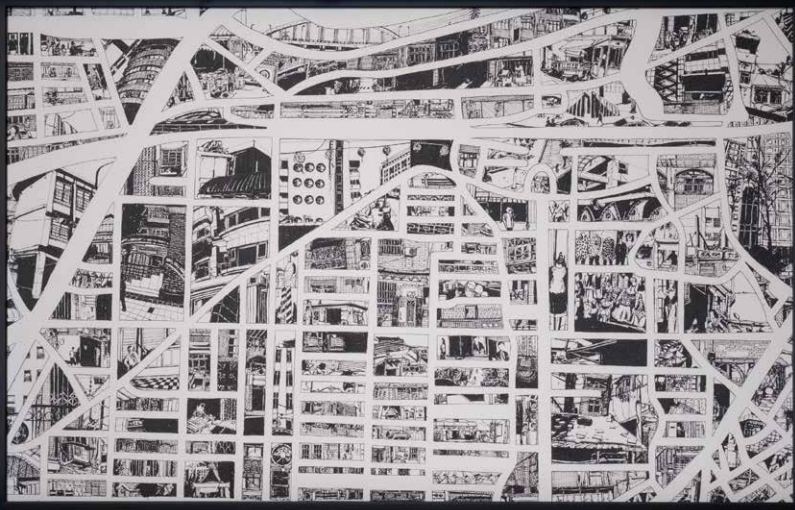
2019



墨，220 x 34 cm 一張54x34cm 共4張)

Ink on paper, 220x34 cm, 4 parts, 54x34cm each

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邱杰森

Hertz Landscape

赫兹风景—北投透視

2019



畫布油彩

Oil painting on canvas

300x90cm

本作品使用建築工地中常見到的標線工具—「墨斗 (Chalk line)」。同時用無人空拍機進行田野調查，採集高雄港區的發展進程。每一條線性都是城市水平與垂直的延伸，幾何的畫面統一性是建構地方的度量單位。橫幅的全景製圖，是感官中最令人賞心悅目的，它伴隨著如同捲軸山水畫般的「時間閱覽」功能。共計有〈赫兹风景〉、〈無境之境—哈瑪星〉、〈城市空格〉等系列作品。

In "Hertz Landscape" Chieh-sen Chiu uses a chalk line reel, a tool commonly found in construction sites. Each line is an extension of the city horizontality and verticality, and the geometric unity of the picture acts as a unit to measure urban places. The panoramic format incorporate "time" to the viewing experience, tracing back to Chinese scrolls paintings heritage, as it cannot be embraced in one look: it needs to be "unreel".



邱杰森

The Voice of map

刻畫聲響

2018



微雕刻在空白黑膠唱片x9、唱片機、音響、衛星天線、類比數位聲音擴大器

Record Player, Speaker, Satellite Dish, Amplifier, Micro-engraving on Blank Vinyl Records (9 pieces)

Dimensions Variable

The Voice of Map is inspired by NASA's The Voyager Golden Record launched in 1977. Chiu engraves 11 maps of Taiwan from different periods onto vinyl records by hand, seeking to turn the patterns on the maps into melodies and to express a sense of vital energy through preserving the sounds of the world. The artwork also explores different possibilities by in-ter-trans-mitting and transforming various signals.

作品〈刻畫造音〉的構想源自1977年美國太空總署的「航海家金唱片」。邱杰森使用11張不同時期的台灣地圖，並以手工方式雕刻至黑膠唱盤，試圖將地圖紋路化為旋律，傳達對應於世界留聲的生命力，且探討各種訊息交互傳遞、轉化的可能性。



邱杰森

足跡

Surface

2014-2017



地圖集(紙本)、尺寸依場地而定
Atlas, Dimensions Variable

This flat sculpture showcases documents that Chiu began collecting while traveling, with the archive analyzed and reconstructed. The atlas is intentionally flattened, with the associations prompted by the research process showcased on micro-engravings resulting from rearranging multiple maps.

〈足跡〉則以平面雕塑形式展現邱杰森經由旅行所開啟的文檔收集、分析與重組，意圖將地誌學扁平化，研究過程產出的聯想，顯現於多張地圖表面重新進行的微雕刻。

